

## ***Chronicle of a Death Foretold – Reading Guide***

Throughout the reading, identify the relationships, personalities, and roles of the following:  
Santiago Nasar

Placida Linero

Victoria Guzman

Divina Flor

Clotilde Armenta

Pablo Vicario

Pedro Vicario

Margot

Angela Vicario

Cristo Bedoya

Luisa Santiaga

Bayardo San Roman

Widower Xius

Colonel Lazaro Aponte

Prudencia Cotes

Maria Alejandrina Cervantes

Father Carmen Amador

Flora Miguel

Nahir Miguel

Yamil Shaium

**Pages 1-26** – The focus is on the movements of Santiago Nasar immediately before his death. Use the following time line to chart his movements. Why don't we see the actual death at this point?

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5:00 a.m.                      5:30 a.m.                      6:00 a.m.                      6:30 a.m.                      7:00 am

How is Santiago *characterized*? Record your initial feelings toward him.

What choice does the author make for *point of view*? What's strange about this choice?

What disagreements do people have about the weather on that Monday morning? Why are these differences highlighted (both in this chapter and repeatedly in chapters yet to come)?

**Pages 27-53** – The focus is on the *exposition* of the courtship of Bayardo and Angela. Why is this information withheld for the second chapter, rather than being in the first?

*Characterization* of Bayardo (does everyone agree?):

*Characterization* of Angela:

What expectations does this society have regarding women's roles? What are Angela's anxieties about living up to these expectations?

**Pages 55-82** – The focus is on the situation as perceived through the ideas of Pablo and Pedro Vicario. What are the primary differences between Pablo and Pedro?

Use this time line to chart their movements. What delays do they take on their way?

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3:00 a.m    3:30                      4:00                      4:30                      5:00                      5:30                      6:00                      6:30                      7:00

What expectations does this society have regarding men's roles? What are Pedro and Pablo's anxieties about living up to these expectations?

What is the *internal conflict* (person vs. self) that develops within each twin?

What is the *external conflict* (person vs. person) that develops between Pedro and Pablo?

Record excuses given by townspeople about why they don't stop the twins / warn Santiago.

- 1.
- 2.
- 3.

**Pages 83-111** – The focus is on the time after the murder. Read carefully the description of Santiago's body. Record *diction* choices that creates a specific *tone* toward consequences of the events.

- 1.
- 2.
- 3.

How do these descriptions fit with earlier *symbolism* of butchery or brutality?

Why does Marquez include vivid details about bodily functions, venereal disease, and odor?

How does the following quote link to the underlying *themes*:

For the immense majority of people there was only one victim: Bayardo San Roman. They too it for granted that the other actors in the tragedy had been fulfilling with dignity, and even with a certain grandeur, their part of the destiny that life had assigned them. Santiago Nasar had expiated the insult, the brothers Vicario had proved their status as men, and the seduced sister was in possession of her honor once more. The only one who had lost everything was Bayardo San Roman.

Considering the previous quote, as well as your own reading of the story, who is the *protagonist*? Who is the *antagonist*? What is the **primary conflict**?

23 years later, the narrator meets Angela. How has she changed? What is *ironic* about the resolution of her conflict with Bayardo San Roman?

**Pages 113-143** – The town becomes obsessed after the fact about their own complicity in the murder. Record reasons and effects of guilt on the part of individual townspeople.

1.

2.

3.

What question seems to puzzle the judge in the case the most?

Page 118 picks up on the *linear chronology* where page 21 left off. Use the following time line to chart the movements within the whole town.

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6:25 a.m.	6:30 a.m.	6:40 a.m.	6:50 a.m.	7:00 a.m.
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How does Santiago respond when Nahir Miguel, father of his fiancé, finally confronts him with the facts of the plot on his life? How do you interpret his guilt or innocence?

Compare the *characterization* of Santiago in this chapter to that of the first chapter. Record your feelings about him now. Why does the author use characterization in this way?

Notice Santiago's last words: "They've killed me, Wene child." What might the implication of the pronoun use (*they've*) in this sentence be?

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**Final Assessment:** Choose one particular character in the town to write a eulogy (defined as *a speech or piece of writing that praises someone or something highly, typically someone who has just died*) for Santiago Nasar, such as one would deliver at his funeral. Your chosen character may not necessarily praise Nasar, but certainly would reveal his/her specific relationship to him and complex feelings about his murder and the social pressures that led to it.

Since eulogies are delivered orally, you will have two choices – delivering it live to the class or recording you delivering the eulogy using iMovie and sharing it as a podcast. Finished eulogies should be between 3 and 5 minutes in length.